

纪录片《建筑文化》：大众的建筑入门课 archiCULTURE: Architecture 101 for General Public

采访撰文 / 李苏萍 Reporter: Suping Li

曾经听一位美国建筑系学生讲过这样一则趣事。他的一位学经济的朋友有次很认真地对他说，“建筑师一定是个很好的职业。”他很奇怪，“你为什么这么说呢？建筑师挣钱不多，尤其比起你们在华尔街工作的人。而且经常加班加点，非常累。”他的朋友说，“对啊。可是即使知道将来挣得少，你们还是这么每天在设计教室里没白天没黑夜地干，这工作一定很有意思。”在学校里，建筑系的学生往往是很“另类”的一群。他们几乎住在设计教室里。那里充斥着咖啡因的气息，凌乱的桌面上堆着草图、模型、各式工具、颜料、电脑...任何诡异的时间都会有人出出进进。同学间的友情也更加深厚，因为那无数个一起熬夜画图的“痛并快乐着”的时时刻刻，以及一起用建筑的“特殊”视角去观察讨论在别人眼里或奇形怪状或不值一提的诸多事物时的兴奋，很难为“外人”道。

An American architecture student told me an interesting story not long ago. One of his friends who studies economics once said to him, "Being an architect must be a very good job." This surprised the student. "Why do you say that," he asked. "Architects earn less, especially compared to people who work on Wall Street. We work a bunch of overtime and are tired all the time." His friend shot back, "You're right, but even though you earn less, you still work hard in the design studio all day and all night so it has to be interesting, right?" Sound logic, but not necessarily true. At school, architecture students all but live in the design studio. It's an academic sanatorium full of empty coffee cups, messy desks, piles of sketches, half-built models, scattered tools, uncapped paint tubes, and overheating laptops. People show up and leave at all hours of the day or night. Because of all these nights staying up late designing and drawing together with a mixture of "pain and happiness", plus the excitement of observing and discussing their design perspectives, friendships among architecture students can get to be rather profound relative to other student relationships, which in the eyes of others may be seen as rather weird.

现在终于有人想要讲一讲“咱建筑师自己的故事”。纪录片archiCULTURE的导演David Krantz与Ian Harris将把这一独特的“设计教室文化”以影像的方式呈献给观众，让更多的人了解建筑师是如何“炼成”的。影片将追踪拍摄位于纽约布鲁克林区的著名设计学院Pratt Institute建筑系本科毕业班中的五名学生毕业设计的全过程。以此为平台，众多与建筑环境及社会文化息息相关的内容—可持续发展、新技术、环境心理学、建筑的社会责任等等—将在片中以大众易于理解的方式进行讨论。

Now, this story of the toiling architect is being brought out of the musky studios filled with unshowered undergrad languishers and into the film world. The documentary archiCULTURE, directed by David Krantz and Ian Harris, will present this unique "design studio culture" to let more people understand the rigorous schooling architects are put through More specifically, the film will be about the process five

architecture seniors from the famous Pratt Institute School of Design go through while working to complete their final thesis projects in Brooklyn, New York. As the film progresses, a number of issues that are related to the built environment and its socio-culture influence arise, such as sustainable development, new technologies, environmental psychology, architecture's social responsibility, and so on. Pretty technical topics for sure, but each will be discussed in a way that's easily understood by anyone not well-versed in architecture lingo.

这两位年轻的导演都不是电影科班出身，而是设计师。Krantz是Clemson University的景观建筑学学士；而Harris毕业于University of Cincinnati，主修城市规划。设计教育为他们提供了创造性地构筑和解决问题的方法与能力。“我认为更多的人应该到建筑 / 设计学校学习，并将学习到的技巧应用到这些人最终进入的任何领域。作为建筑师，我们学习的是如何理解一个问题，全面地分析它，并且提出创造性的解决方案。形成有创造性的解决方案是我们对于社会的真正价值所在.....这可以应用在许多事情上，无论是创造我们的居住环境、设计网站、或者导演一部电影。所以对我们来说，现在是一部电影，但将来可能是一处景观、一部广告片、或者一栋摩天楼。”Krantz和Harris都在上大学时就对纪录片有着浓厚的兴趣。他们毕业后到旧金山工作，在那里相遇并成为朋友。当产生了拍摄这样一部纪录片的念头后，他们边上班边参加相关的电影课程。随之投入了近四年的努力来打造这部旨在沟通建筑领域与大众影片。现在该片处于后期制作阶段，预计2011年5月首映。

These two young directors were originally designers with a lot of expertise about architecture but no film experience to speak of. Krantz holds a Bachelors degree in Landscape Architecture from Clemson University and Harris graduated from the University of Cincinnati with a major in Architecture. The education of design has provided them with the necessary creative problem-solving methods and capabilities that they have carried over into crafting the film. "I think more people should take the skills learned in Architecture/design school and learn to apply them in whatever field they end up in. As architects, we are taught to understand a problem, analyze it holistically, and come up with creative solutions. The aspect of forming creative solutions is our real worth to society. This can apply to any number of things, whether it is creating our built environment, designing a website, or directing a movie. So for us at the moment it is a film, but down the road it could be a landscape, a commercial, or a skyscraper."

In their college years Krantz and Harris already had a strong interest in documentaries. After graduation they moved to San Francisco, ended up working at the same firm, and quickly became friends. When the idea of filming a documentary came up, they immediately took it seriously and started attending film-related courses in the evening and weekends while continuing to work during the day. After learning what they needed about film, cinematography, lighting, and directing they then spent nearly four years shooting archiCULTURE in order to build much-needed communication between the public and the mysterious, tumultuous world of architecture. The film is now in post-production and expected to premiere in May 2011.

访谈：Interview:

李苏萍（以下简称李）：关于影片的主题，我的第一印象是你们最初的想法是为人们展示“设计室文化”以及为什么这些“疯狂”的建筑系学生变得如此疯狂。而随着影片的摄制，这一想法也在逐渐发展。影片成为一个用来讨论与建筑相关的广泛话题的平台，包括技术、可持续发展、环境心理学、甚至性别与种族等等。这在我看来有些雄心勃勃。那么你们是想将这部电影作为面对广大观众的Architecture101(建筑入门课程)? 还是会在影片中就每个话题进行深入讨论?

**Suping Li** (hereinafter referred to as Li): On the theme of the movie, my first impression is that your original idea was to show the "design studio culture" to the audience and what makes these "crazy" architecture students become so intense. Along with the students' story, the film becomes a platform to discuss a wide range of topics related to architecture, including technology, sustainable development, environmental psychology, and even diversity and so on. The film seems to me very ambitious. So do you consider the film as Architecture101 (architecture introduction course) to the general public? Or will each topic be discussed in depth in the film?

David Krantz(以下简称Krantz): 你的解释很准确。从一开始我们就有很强烈的想法要纪录设计室文化，以及学生们所经历的过程。但是当时我们并不是很明确最终这一想法会把我们引领到哪儿。如你所言，这些关于学生的故事成为讨论当今建筑行业的对话平台。

**David Krantz** (hereinafter referred to as Krantz): Your interpretation is very accurate. The two of us originally had the idea that we wanted to capture the studio culture, and the process students go through. But what that was going to lead to, I don't think we knew exactly for sure. And as you said, the stories of these students immediately became platforms for conversations or topics of current issues in the profession.

Ian Harris (以下简称Harris): 面向大众的建筑入门课程正是我们想要的方向。我们不会以建筑学专业研究的深度来讨论这些话题，例如对于可持续发展，更多的是关于大众如何看待可持续发展，以及建筑领域当下如何面对这一课题.....这部电影是介于“以话题为主线” (issue-driven)和“以角色为主线”(character-driven)这两种纪录片形式之间。这和你所问的关于影片如何发展的问题相关.....在拍摄前，我们也想过这是一部“以话题为主线”的影片。但当我们与学生见面并开始拍摄后，我们开始觉得这应该是一部“以角色为主线”的影片。而现在到了后期制作阶段，这两者开始并存。所以这是一部有关五个建筑系学生的电影，但当故事展开，话题将浮现出来，对在当今建筑领域中正在发生的事情进行讨论。

**Ian Harris** (hereinafter referred to Harris): Architecture101 for the general public is sort of in our lines. We are not getting into these topics in depth as far as the profession is concerned. For example, in terms of sustainability, it is mainly about how the broader public views the sustainability, and how is architecture currently dealing with that topic ...the film is a balance between an "issue-driven" and a "character-driven " film. This is related to the question you asked about how the film is evolved. Back in pre-production, it started off as an "issue-driven" film. But when we meet with the students and began shooting, we thought it became almost solely a "character-driven" film. Now in the post-production phase, the two began to co-exist. So it is a "character-driven" film about five architecture students, but when the story started, as the topics come up, you get issue-based contents of what is actually happening in the profession right now.

李：你们为什么选择电影作为推广建筑的媒介？它的优势相较于其它大众媒介在哪里？

**Li: Why did you choose film as the medium to promote architecture? What are the advantages comparing to other mass medias?**

**Harris:** 相对于写一本书或者建个网站？我得说电影是到目前为止最有力的媒介。而且它很具民主性，能够传达到很广泛的群体中。对于我们来说，很难向从未接触过设计室环境的人解释这是怎么回事。例如那些学生经常在设计室呆到很晚，但是为什么那里充满活力，为什么那里很有趣？设计室的环境非常适合拍摄纪录片。我们所挑选的是毕业班的学生。他们已经在一起学习生活五年了，如同一个大家庭一样。我们在最后阶段介入到他们的成长发展中。而电影是目前最佳方式去纪录这一过程，你需要声音，需要光线，需要表达设计室的动态特性从而将这些交流给观众。

**Harris:** Compared to a book or a website I have to say film is by far the most powerful medium we have today. Moreover, it is very democratic and engaging to a broad range of public. For us, it is amazingly difficult to explain the concept of this film to people who've never stepped into a studio. For example, those students often stay up late in the design studio, but why is that dynamic? Why is that interesting? The studio setting presents an amazing atmosphere to record documentary. What we have chosen are the final year students. They have been studying together for five years, like a very close knit family. We stepped in at the very end of their evolution. Film by far is the most powerful way to capture that. You need the sound, you need the light, and you need the full dynamic experience of the studio to communicate it.

**Krantz:** 而且电影对于大多数人来说都是易于理解的。你也许可以建立一个非常吸引人的网站讨论相同的题目。但是想要吸引建筑专业之外的人来浏览这个网站恐怕要比吸引他们来看一部电影困难得多。所以这又回到我们想要让大众参与的初衷。

**Krantz:** For most people a film is easy to understand. You can create a very compelling website to discuss the same topic. However, it is more of a challenge to attract people outside the profession to the website than to see a “word of mouth” movie. So it comes back to the engagement of the general public.

李：你们挑选学校和学生的标准是什么？

**Li:** What were the criteria for you to choose the host school or students?

**Harris:** 你要知道我们开始做这件事时并没有任何电影方面的经历，只是两个刚刚涉足纪录片领域的设计师。我们几乎问遍了全美各地的将近六十五所建筑院系，寄给他们计划书。其中二十所对此表示兴趣。那时是2007年秋季，而我们计划从2008年春季开始拍摄。在这二十所学校中，不少建筑系对电影内容很感兴趣，但是不愿意插手与学校商讨拍摄中与法律相关的事宜，而是让我们自己去解决这些问题。而我们两个人没有时间和财力去做这些事情。最终我们亲自去面试了五所学校，Pratt Institute是其中之一。通过与院长和系主任对话从而找到最令我们感觉舒服的学校。另一个挑选学校的重要标准是学生的组成要非常多元化、，而Pratt Institute拥有很广泛的学生类型.....在学期开始我们被介绍给学生们。在我们的办公室里有一面巨大的墙上贴满了学生的照片，用来进行讨论。到了学期中我们差不多集中在十二个学生上；当拍摄完毕后，从中晒选出八名；而通过剪辑过程我们敲定其中五名主角。

**Harris:** You have to understand that when we started off this thing, we did not have any film experience. We were just the two architectural dudes going to make a film. We asked nearly 65 architectural programs all over the nation and sent them our proposals. Twenty of them expressed their interest. That was the fall of 2007. We were planning to shoot in spring of 2008. In these 20 schools, many of them were very interested in the film, but they were reluctant to get involved with the larger school to discuss the legal issues. They wanted us to deal with the institution to get the legal rights to do it. We didn't have the time or money to afford that. Finally we personally interviewed five schools, and Pratt Institute was one of them. We found the most comfortable location after talking to the dean and chairs. Another important criteria was the diversity of the student body. Pratt Institute represents a really nice broad base. At the beginning of the semester we were introduced to all the students. In our office we had a giant wall covered with photographs of students for discussion. By middle of the term, we were probably down to a dozen students we were focusing on. By the time we were done shooting, we focused on the final reviews on eight. And through the editing process we selected five.

李：能谈谈你们在电影中采访的人吗？

**Li:** Can you talk about the people interviewed in your film?

Krantz: 其中有一些是建筑系教授，大多数被采访人是建筑行业中的带头人.....但想要他们用我们希望的方式 [大众听得懂的方式] 进行表达很困难。

**Krantz:** Some of them are professors of architectural school. Most of those interviewed though are leading professionals in the industry...but their ability to communicate in a way we are trying to illustrate these topics [for the public to easily understand] in this film is a challenge.

Harris: 建筑师们有他们的术语.....但当我们访谈时，对他们说的第一句话通常是“请假设你现在是和我生活在辛辛那提的妈妈解释这些”。想想如何向那些对建筑一无所知的人解释这些话题，因为这非常重要。对于教授们来说这比较困难。因为他们在设计教室里教课，在那种氛围中很难要求他们用另一种方式表达，特别是我们实时拍摄时。

**Harris:** Architects have architectural babble so when we interview, we always start by saying, "think you are talking to my mom in Cincinnati." Try to explain these ideas or topics we are discussing to someone that doesn't know anything per se about architecture, is a very critical thing. It's more difficult for professors because they are teaching in the design studio. In that mode, it is very difficult for professors to use another way to communicate, especially while we were shooting the film live.

Krantz: 当意识到这一点后，我们也采访了很多非建筑专业人士。事实上对于这些人的访谈构成了这部影片最有意思的部分。

**Krantz:** Once we realized that, we also had a lot of the interviews coming from people outside of the profession. Interviews with these people in fact produced the most intriguing content for the film.

李：你们如何选择去采访什么人？

**Li:** How did you choose the interviewees?

Krantz: 当我们进行拍摄时，一人用一架摄像机，彼此并不知道对方拍摄了什么。所以拍摄后的第一步就是坐下来研究我们已经有了哪些内容以及哪部分会产生比较有趣的话题。然后我们问自己，谁能帮助我们支持，或者反对，或者构筑这些话题呢？这就是一些研究介入的地方，也是我们自身的背景起作用的时候。例如我们知道William MacDonald是一位可持续发展方面的专家。

**Krantz:** When we were shooting, each of us used a separate video camera. We didn't really have a clue what each other shot. So after shooting, the first part of the process was sitting down and taking notes on what content we got and what might create intriguing subtopics. Then we asked ourselves, who can we use to help support, or contradict, or create conversation around these topics? That's where

research comes into play and also where our backgrounds in architecture really helped. For example, we know that William MacDonald is this really pronounced sustainability guru and will provide amazing content.

Harris: 而我的一位朋友刚刚结婚，他妻子的朋友在William MacDonald的公司工作。于是我发了一封信给她.....我们利用我们所能利用的一切人脉和资源 [去联系想要采访的人]

**Harris: A friend of mine got married recently and his wife's friend actually worked with William MacDonald. So I shot her an email. We sort of tapped every potential resource we had.**

Krantz:这样一个网络就逐渐形成了。你总需要采访一些“明星建筑师”。也许你采访Thom Mayne时，他会说我认识Frank Gehry，于是你可能因此得到采访Gehry的机会。所以逐渐形成了一个越来越大的网络。

**Krantz: In that way you start to create a network. You do need to interview some "star architects." When we interviewed Thom Mayne, he might say, "I know Frank Gehry." So you may get the interview with Gehry that way and gradually start forming a growing network that way.**

Harris: 另一个优势是在纽约进行后期制作。这是一个世界级的都市，人来人往。例如我们将采访Thom Mayne两次，他经常来纽约。有不少名建筑师或者是以纽约为基地，或者是经常来往这里。而另一方面，我们的制作过程非常长。所以我们有足够的时间可以等待他们来纽约时进行采访。

**Harris: Another big aspect is being in New York for post-production. It is a global city that people always coming through. For example, we've interviewed Thom Mayne twice and he comes through quite often. Many architects are either based here or travel here frequently. On the other hand, our editing process is taking so long, so time is on our side. We can just wait to interview them when they come to town.**

李: 我知道这部电影最初的名字是archiTORTURE, 这是一个很有力的名字。我个人很喜欢。后来你们将之改为archiCULTURE。你们认为这是一种妥协吗?

**Li: I know the original name of this film was archiTORTURE, which is a very powerful name. I personally liked it very much. Then it was changed to archiCULTURE. Do you consider this as a kind of compromise?**

Harris: 是的。我个人认为archiTORTURE是一个更有潜力的名字。但是如果用这个名字的话，没有人想介入这部电影。学校机构对于“折磨”这个字眼感觉很不舒服。当初我们寻找学校时，在计划

书上写了archiTORTURE这个名字，而因此我被很多学校的系主任在电话里教育，告诉我说，“我在建筑教育领域倾注了多年心血，将建筑教育称为‘折磨’是很不合适的。这会带来负面影响”云云。而我心想，别这么激动嘛，这只是一部电影，应该具有娱乐性。其实几乎所有建筑师都很喜欢archiTORTURE这个名字。不过的确可能让一些圈外人望而却步……现在的这个名字archiCULTURE具有双重含义：一方面是建筑对当代文化的影响；另一方面建筑是社会文化的产物。

**Harris:** Yes. I personally still think archiTORTURE could be a potentially better name. However, no one wanted to touch the film using that name. Institutions were uncomfortable to the reference of the term "torture." I was even lectured by a dean on the telephone, telling me "I spent my entire career, devoted to the study of architecture. It is not proper to call it archiTORTURE. This will put us in a very negative light." I was like, "Dude, chill out. It is only a film. It has to be entertaining." In fact, nearly all architects like the name archiTORTURE. But, it could turn some people outside the profession off. Now, the name archiCULTURE has a double meaning. On the one hand, it is about the impact of architecture on contemporary culture; on the other, architecture is a cultural product of the society.

Krantz: 这源自于丘吉尔的名言“我们塑造了建筑，而建筑反过来也影响了我们。”

**Krantz:** It comes from Churchill's famous quote, "we shape our buildings; thereafter, they shape us."

李: 在拍摄这部电影前后，你们对于建筑学科有什么不同的看法？

**Li:** Before and after making this film, how do you look at architecture differently?

Krantz: 对我来说非常不一样。我一直很关心当今建筑行业的状况。这么说可能有些泛泛，但是对于有些事，你介入越多，就越会意识到它在哪里有问题。我不想听起来很消极，事实上很多方面设计行业是在向正确的方向发展。但是有不少方面应该有所变化。我不认为这部电影能够为该如何变化提供答案，不过它能够提出一些我们关心的问题。

**Krantz:** For me, pretty significantly. I have been very concerned about the current status of the profession. This is a huge generalization, but it is one of those things, the more you dive into it, the more you realize what's wrong with it. I do not want to sound completely negative, because from many aspects, the design profession is in the right direction. However, there are a lot of things that need to change. I do not think the film is giving any answer to that change, but I hope it at least raises some questions and awareness to some of these concerns.

Harris: 我觉得建筑行业是一个奢华的服务行业。也许主要是在美国。当我们做这部电影时，与尽可能多的建筑师交谈，会觉得这是一个为有钱人服务并被其左右的行业。但这不是我们想要进入这一行业的原因，这是我们想要离开它的原因。因为它的一大问题是大众无法介入其中。而这次的金融危机也进一步证明了这一行业多么无力。它是第一个受影响的，也是最后一个恢复元气的，因为它是奢侈品，而非能创造有意义的空间，从而对社会文化有持续影响的重要元素。在过去的五十年，在美国我们建造了许多糟糕的建筑和空间。这与建筑师们和大众间的联系和交流非常少有着直接关系。这是为什么我们想要拍摄这部电影。我们想要拆掉这面墙，或者开一扇窗。通过观看这些学生如何面对我们社会现在所面临的种种实际问题，从而理解建筑是可以用来解决这些问题的方法之一，而不仅仅是设计一个漂亮的立面。

Harris: I think the profession is a luxury service industry, especially in the United States. Making this film, talking to as many architects we've talked to, we realize that it is a profession that is for, and by, the rich. That is not why we entered into the profession, but it is why we left it. It's got a major problem with people not being able to engage it. And the economic downturn has further illustrated how useless the profession is. It was the first to be hacked away and the last to come back. It is a luxury. It is not building something that is a critical component of how we create space or what our lasting impact will be on society. In the past 50 years, in the United States, we have created a poorly built environment. That's directly tied to how architects carry themselves in the general public and how little actual outreach we have. That is sort of why we are making this film. We want to break down this wall and open a window in to the process. By watching these interesting students deal with the serious issues that are facing us in society, people will know that architecture is a way to solve these problems. It is not just to design a nice shiny façade.

**Article Credits:**

**Translated by Hailan Cui**

**Edited by Jacob Richardson**